

The

Modeler's Resource

"Catering to the vehicular and figure kit builder"

ISSUE #6

Jan/Feb '95

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Our Prehistoric Issue featuring...

Paul Mejias of Stan Winston & the Rhinoceros



From the Editor...

Welcome to a new year and a new look! It's hard to believe, but here we are in 1995! Happy New Year everyone. It's also hard to believe that this issue #6 represents one full year in production! We've celebrated by adding a cover, which we're proud of, because it represents for us, the long haul into becoming a full-fledged magazine.

Along with the distributors and stores who began carrying us with our last issue, we'd like to thank *Styx International*, *Multi-Book Periodicals* and *Andromeda Publication Ltd* - all Canadian distributors who began listing us with this issue. We appreciate their faith in the quality of this publication.

You'll find some exciting features in this issue of **The Modeler's Resource**. We had a chance to sit down with Paul Mejias on the job at Stan Winston Studios and learn about him and his craft, and how everything comes together to turn a concept into a full blown working model/prop for a movie. Coupled with that, he talks about his own first resin kit that he created and sculpted, *The Rhinosaur*.

Mike Fredericks, from **The Prehistoric Times**, hops on board this issue with an article highlighting Aurora's Prehistoric Scenes kits, as well as Tamiya's recent Dinosaur Diorama Series. Mike also provided some prehistoric art for our back cover! Tom Gilliland, from Horizon and Kit Kraft, Inc. fame gets down to the bare bones with some painting tips that are sure to work on just about any figure kit on the market. And our very own resident "gladiator," Steven Goodrich is back in the arena with a review of a kit that he just can't stop talking about! With Tom's and Steve's participation in this magazine, we've sent our "Tools of the Trade" column on hiatus for awhile, simply because there will be plenty of valuable information you'll glean from their columns that will undoubtedly touch on some of the various tools used in model building/painting.

There's more beyond all of this, so we'll let you get to it. But first don't forget that the Mad Model Party II will be happening in March (4th & 5th) in Los Angeles. Check page 23 for more info. If you can't make it there (and we sure hope you can), you'll be able to catch the highlights of it right here in the May/June issue of **The Modeler's Resource**. If you **are** able to make it, stop by our table and introduce yourself! Almost forgot, two very last things (really!). If you haven't already seen it, check out Terry Webb's new magazine, **AMAZING FIGURE MODELER**, with lots of color pictures! You can contact him at: **Amazing Figure Modeler, PO Box 30885, Columbus, OH 43230 (Enclose SASE), Phone: 614/882-2125 FAX: 614/882-6012**. Also, if you can locate a copy, you'll want to pick up the October 1994 issue of **AirBrush-Action** magazine. There is a great article written about *Model Mania's David Fisher* (starting on page 24), as well as a complete how-to that David wrote on painting the **Artomic Creations' Linnea Quigley** kit with plenty of color pictures. Worth looking into. If you can't find the magazine anywhere, write to them at: **Airbrush Action, PO Box 3000, Dept. MM, Denville, NJ 07834-9680** - *Red*

And the Winners are...

Well, as we stated in our last issue, the winners of our drawing would be announced in this first issue of '95. We decided on choosing four folks, instead of three, because there were simply so many respondents.

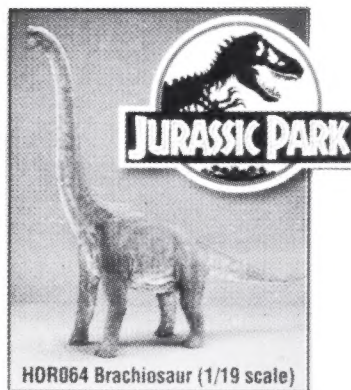
First Place Prize of HORIZON'S Brachiosaur kit goes to: ROBERT JONES OF BURNSVILLE, MN

Second Place Prize of TESTORS new UFO kit goes to: RAY VENCA OF STRONGSVILLE, OH

Third Place Prize of Revell-Monogram's '94 GT Mustang goes to: JOHN SCHWARZKOPF OF VANCOUVER, B.C. CANADA

Fourth Prize of a The Modeler's Resource T-shirt goes to: RANDY PALMER OF FRESNO, CA

-Congratulations to these winners!-



The Publisher would like to thank the folks at **Revell-Monogram**, **Testors** and **Horizon** for providing kits that were used as giveaways in this drawing. Look for kits by these manufacturers wherever quality kits are sold. For a HORIZON catalog and order information send \$3.00 to: **HORIZON Hobbies and Toys, Department TCPG, 912 E. 3rd Street, Ste 101, Los Angeles, CA 90013. (Dealers, please include your business card.)**

Now... onto our next contest: The Great Diorama Scene Contest.

What we would like you to do is send us pictures of dioramas that you've constructed to go along with one or more of your favorite kits. They can either be vehicular or figure subjects. We're not going to worry about categories. We'll just choose three or four of what we consider to be the best out of all the entries. Like our previous drawing, a number of very worthwhile prizes will be awarded. **Horizon** and **Revell-Monogram** have again donated prizes as well as **Dark Horse**, generously donating what will be our first place prize of a **Ray Harryhausen King Kong** kit, so let your imaginations run wild. Enter as many times as you like. (A few rules: 1. We are not responsible for judging any pictures which are unclear or blurry. 2. All pictures become the Property of **The Modeler's Resource** unless prior arrangements are made. 3. Pictures cannot be returned unless SASE is included. 4. Let's have fun with this!) Winners will be announced in Issue #9 (July/August).

The Modeler's Resource

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Coming up next... *find out on our back cover*

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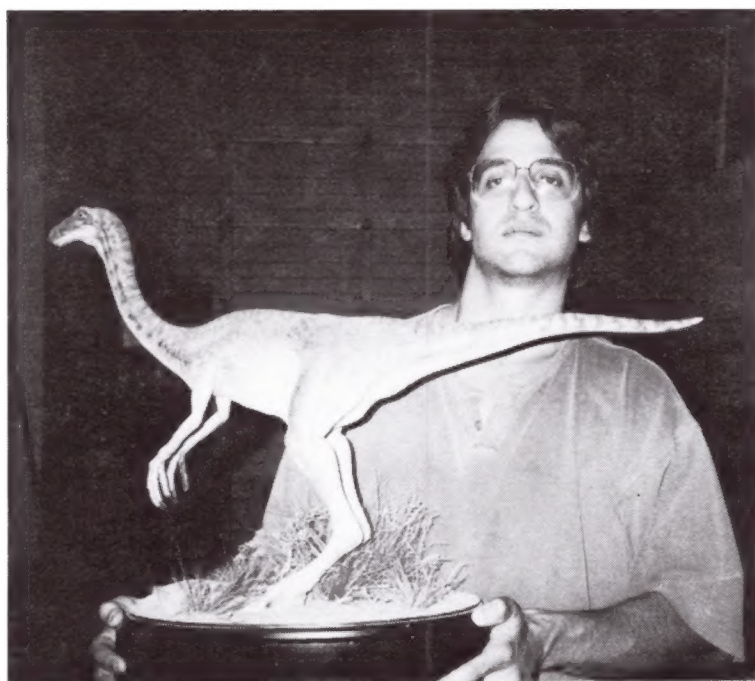
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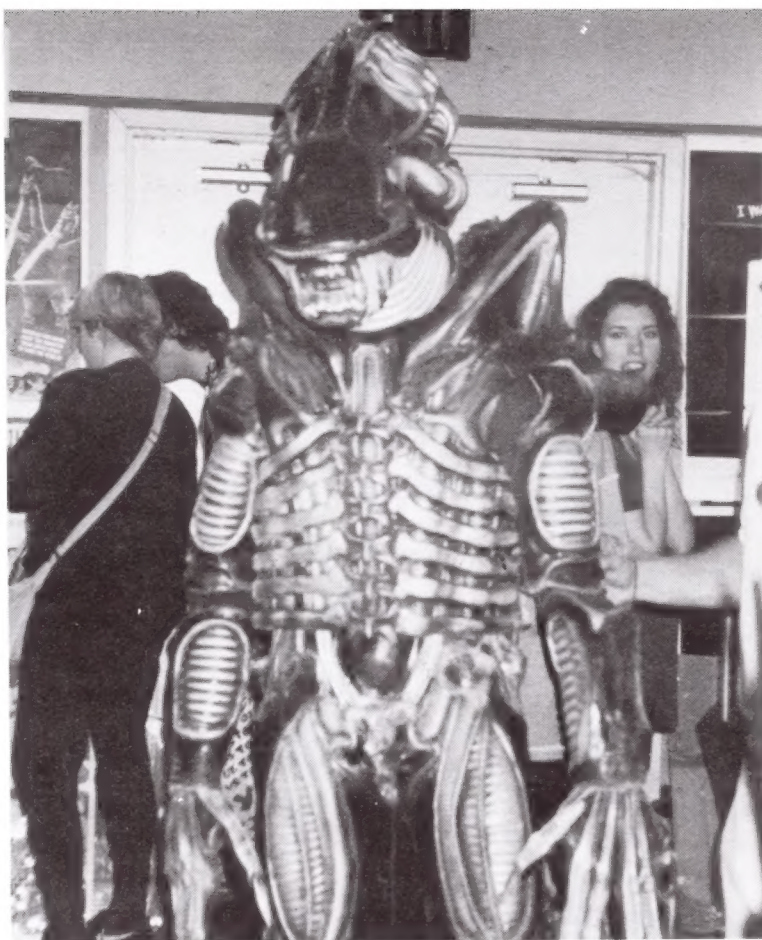
In September of 1992, Paul Mejias found himself, along with the rest of the Stan Winston Studios special effects team, on location in Kauai for the filming of Jurassic Park. He's pictured on our first cover crouching near the sick Stegosaurus that he helped create for the movie. You can read more about Paul and some of his other creations, including The Rhinosaur, beginning on page eight of this issue.

Highlights from Chiller!

This past October, the famed biannual Chiller Show took place in Rutherford, New Jersey. As usual, there were tons of people present, along with figure kits galore. These two pages offer a few highlights of this event, and we thank our photographer-on-assignment, Bill Marseglia.



From top left going clockwise: Dark Horse's display; Art-N-Things from New Jersey with their Aurora reproduction boxes and original Aurora kits for sale; Shape of Things' Jonny Quest kits; Cellar Cast with their display



From top left going clockwise: Horror Host Zacherley - a Chiller Show regular; an Alien checking out the kits; two built and painted kits ready for the buying public: a DeNiro Frankenstein already available at the show!

Beyond the BARE BONES



with Tom Gilliland

Welcome to a new installment to the pages of **The Modeler's Resource**. When asked to write a piece for the magazine, I immediately set about thinking of some new way to present the ups and downs of figure modeling. I finally decided that perhaps it would be far more helpful to offer tips from the ground up, so rather than discuss painting or building techniques relevant to only the particular model(s) in an article, why not dig up the bare bones and deliver those ideas straight into the modeler's hands? To that end, this article will attempt to bring you hints and tips concerning new painting and building mediums and ideas that you can adapt to your own 'master works.' So let's begin by examining two of the most important techniques in any painter's arsenal - **drybrushing** and **washing**.

Drybrushing is perhaps the most useful of the two. For a beginning painter, it is the technique that gives the most dramatic effect, that first hint of realistic lights and darks. For the more advanced painter, it brings texture to a smooth surface or it can offer effects similar to airbrushing. Most helpful of all is the fact that it is the easiest technique to master.

One of the most crucial components to successful drybrushing is your choice of brushes. You will want to find a brush with soft bristles that still maintains a certain firm snapping quality when your finger is stroked against the bristles. The softness of the brush will ensure that you can dust the model with a light coat of paint. The firmness will keep the brush from mopping globs of wet paint where you do not want them. I have found that the white synthetic flat bristle brushes have all the best qualities for drybrushing. You will want to get yourself the following collection: #1,2,4,6. The #1 will be most useful when you wish to use a drybrushed effect in a tight area like a face, a shirt collar, or any cramped area of a model. The larger brushes (#4,6), will be great when you wish to drybrush some highlights and texture onto a cape or long coat. Now that you have armed yourself with quality brushes, it's time to get them dirty.

The basic description of drybrushing is all in its name. Simply put, you are painting your model with a brush that has very little paint on its bristles. This usually will produce a dust or frost-like effect on a model surface when applied. When a lighter color is 'dusted' across a darker one, it will produce lighter highlights on all of the raised surfaces of the model while leaving the darker color in the deep shadow areas. This is how drybrushing can be used to obtain a false sense of lighting on your models. By adding lighter colored paint to all of the top facing areas of a model, it will begin to approximate the way light plays across a real 'full scale figure.' For example, on a figure that is wearing a coat, you will find most of your lighter top facing highlights across the shoulders, on the center of the back, across the breast line and on the wrinkles most likely at the elbows. If this coat was first basecoated with dark brown paint and then lightly drybrushed with a caramel brown, you should notice that these highlights will begin to unveil themselves as you apply gradually lighter applications of color.

Most of the poor results obtained with this technique stem from too much wet paint still on the brush. To get the right effect, you will need to first use a small piece of light colored, rough surfaced paper or artist board as a pallet. Place just your brush tip into the paint and then place it onto the

paper pallet. Begin by rolling your brush tip in small circles on the pallet. This should begin to remove most of the wet paint from the brush and leave an even slightly dry residue of color behind. If you stroke your flat bristle brush simply back and forth on the pallet, all you will be doing is moving the paint from one side of the bristle to the other and not really drying the paint out. This will cause a mopping effect on your model's surface instead of the desired 'dusting.' When you begin to see your brush leaving a hazy color behind on the pallet, you are ready to apply your brush to your model.

You can apply your 'drybrush' to your model in two ways. On areas with very pronounced ridge detail, like folds in fabric or very wrinkled skin, you should brush against the contours of the surface. This will produce the light and dark areas described earlier. On a surface that is essentially smooth like the broad areas of clothing or on smooth flesh, you will want to apply the drybrush with the same rolling motion used when working on the paint pallet. This will apply a light texture to clothing creating a rough fabric or velvet surface. On flesh, it will give the surface a certain transparent feel, since the darker tone will still appear through the lighter drybrushing.

While drybrushing is used primarily to achieve light highlights, its sister technique, **washing**, is used to create darker shadows. Washing is the term used to describe the technique of thinning down paint and applying it to a model in such a way that it runs naturally into all of the deep folds and cracks of a model. This may seem easy enough, but making washes that perform the way you want them to can be quite frustrating. More often than not, you will mix up a wash color and apply it to a model, loving the initial look. Five minutes later when your wash has dried, it will suddenly look altogether different. Usually you will be left with a surface of nasty looking blotches, rather than the precise deep shadowing you initially imagined. After a lot of hair-pulling experimentation, I came up with a much more accurate but slower solution. Instead of applying a wash to a model's surface in one all-or-nothing application, I applied it in small amounts to specific areas of the model one section at a time. Not only was I better able to control the result of where the wash went, I could vary the intensity of the color from one area to the next. The application works best when using a fine point brush numbered somewhere between 0 and 2. With a small amount of darker color on the brush, gently apply it to a "shadow area" and roll the brush tip to blend the wash onto the surface. This is especially useful when painting a face. Darker shadows can be added to the deep area of the eye sockets, the side of the temples, at the corners of the nose, and under the cheeks and chin. On clothing it can deepen the shadows that would appear in the deep folds at the elbows and knees as well as on long coats or capes.

The most successful medium I have found for making washes has been tubed artist watercolors. These colors are usually endless and they can be easily blended. They are also waterbased and are especially useful for vinyl models which require waterbased mediums. The fact that they are waterbased means they break down and clean up with water. But the best part is that even once dry, they can still be "reactivated" on a model's surface for further blending or mistake removal by adding water and continuing. Few mediums offer a beginning painter such 'money back' guarantees! Give it a try - you'll never look back!

Hopefully, you have found the review of these two standbys helpful. With drybrushing and washing you can achieve every aspect of highlight and shadow that you will ever need. With time you will begin to develop ways to warp these techniques to fit the usually weird and challenging surfaces you will encounter while building monster and sci-fi figure models. The current parade of models now entering the market is endless, and so are the many techniques used to bring these creations truly to life! So, look forward to the pages of the next **The Modeler's Resource** for another installment of "BEYOND THE BARE BONES."

If you have any further questions, please write to:

BEYOND THE BARE BONES, ATTN: TOM GILLILAND, 145 N. SPARKS STREET, BURBANK, CA 91506

(Please include a self-addressed, stamped envelope for reply. Thank you)

The Resource



DML's Cloud, the Lonely Swordsman, #31201

This particular kit #31201 by Dragon Models Ltd (DML) is imported by Marco Polo from Hong Kong and it is simply a beautiful kit. The model is based on a Chinese comic book hero, referred to as *Cloud, the Lonely Swordsman*. He sits pensively on a lonely mountain, with his cape majestically billowing in the wind behind him. His sword is stuck stoically in the ground in front of him as he stares past it into the distance.

This kit is made of 14 parts including resin, vacuum form and injection molded plastic pieces. It is not that difficult to put together, although there are a few seams that must be filled prior to painting. They're mainly found where the arms meet the shoulders and where the torso meets the hips, which are appropriate enough places to have seams produced by clothing. There is one other seam however, created by the plastic piece that needs to be fitted into the vacuum formed cape

right at the collar. Here the seam could be obvious because of its location as well as the thinness of the cape, and filling it might be a bit tricky. The best thing to do is take your time and cut out the cape properly which is more than half the battle.

At first glance, it looks like the head wouldn't really fit into the hole in the neck, but with the cape placed properly, the head actually attaches to the top of the body, through the hole in the cape. Cloud doesn't really have a neck, which would've helped act as a guide, but with some patience, you'll be able to line things up right where they're suppose to go. The head itself is extremely detailed, especially for its size. This is undoubtedly why the manufacturers chose to do the head in resin as opposed to injection molded plastic. The hair is very well done also, with even the impression of wind blowing it to the same side as the cape. Very realistic.

The base has a raised surface on which Cloud sits and there is a decent amount of detail captured on what looks like a rocky mountain peak. There are even two foot prints so that you'll know exactly where to place Cloud's feet when positioning him, and an insertion hole for the end of Cloud's sword. The nameplate is written using Chinese characters and a place is provided for that along the bottom of the base. Even though the instructions are written using Chinese characters, the pictures that

are provided are easy enough to follow. The painting scheme is referenced in English for Gunze Sangyo paints, and the color picture of the built and painted finished kit located on the instruction sheet is certainly a great reference all by itself.

This 1:12 scale kit by DML is their first venture in the fantasy genre and we're hoping for more. The detail is definitely there and there is certainly a story that is being told as you look at this kit. The kit retails for \$19.98 and should be available through your local hobby store or wherever quality kits are sold. Cloud also comes in a larger scale.

<i>The Gradebook</i>	
Ease of Assembly	B-
Sculpting/Pose	A
Box Art	A+

Review

The concept of traveling to another world to discover who actually built the great pyramids in Egypt is an interesting idea. Let's face it, Archaeologists and Scientists don't agree completely on how these massive structures were built. And the Egyptians decided not to leave behind any documentation for us so that we could easily duplicate their monumental tasks. The movie *Stargate*™ provides us with an answer to this age old question: Egyptian gods came here, built the pyramids and left and thousands of years later, a number of folks discover The Stargate which is a transporter to that other world.

New from Model Rectifier Corporation (MRC), is **Anubis...the Chief Guard**, an injection molded plastic kit, **#STAR01**, one of two kits based on the new movie that recently hit the theaters. Both kits are 1:9 scale, which makes for a decent size when complete (over 9 inches in height).

There are a total of 17 parts in the Anubis kit. Everything is pretty much straight forward. We didn't encounter any problems out of the ordinary, apart from the usual seams that are inherent in most plastic kits because of the way the molds are set up. You'll want to do what you can to eliminate the seams that are created when you glue both front and back body halves and arms together. It would be fine if Anubis was wearing clothing on all parts of his body, but since much of the model is skin, then it's important that these seams be filled and sanded. This is really the toughest part of building the kit. Once all of this is completed to your satisfaction, then it's simply painting it that's left.

Anubis is standing in a nice action-oriented pose, with his left arm raised above him as you can see in the picture. That fact and his staff signal the power that he possesses. He's standing on a circular base of constellation artwork. That's okay, but our preference is still to have bases that are more intricate.

The instructions in this kit are hand drawn line art images over Egyptian drawings. They're very easy to follow with additional close ups provided where needed. On the back page of the instruction sheet is the "Anubis Painting Guide." This provides everything to get going on bringing Anubis to life. Included in the painting instructions is more than just a color chart. MRC has provided brief tips on how to weather your model with washes and beyond this, suggests that you reference the box art (which is very pleasant to look at), for further guidance as to how the kit should look when it is completed. For folks who have a difficult time rendering facial tones and expressions, there's no need to worry about that with this kit, as the face is completely hidden under Anubis' headgear. This kit is a great kit to practice your "washing" and "weathering" techniques. Overall, we're very glad that MRC has chosen these two subjects for injection molding. Next month, we review **Halcyon's** new injection molded **Predator** kit available in stores now.

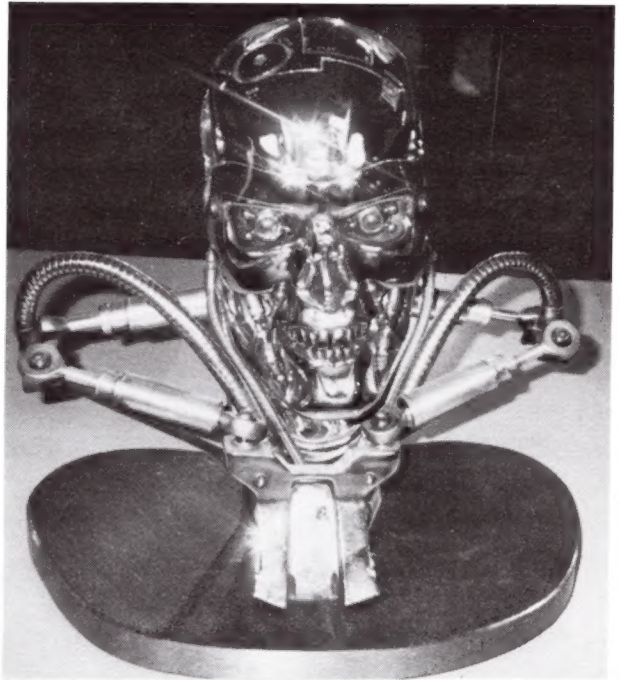


The Gradebook	
Ease of Assembly	A-
Sculpting/Pose	A-
Box Art	A

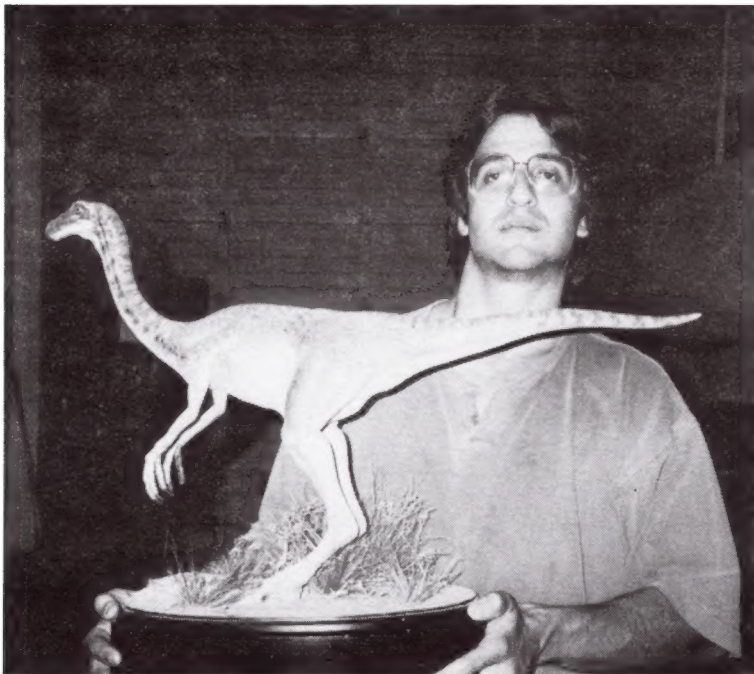
Paul Mejias from Stan Winston Studios

Paul Mejias always wanted to be in the business of special effects. It was a passion, not a choice. As a kid, hair stood up on the back of his neck every time a Harryhausen film was going to be on. Sports, cars, girls, it didn't mean anything. It wasn't important. The Sci-Fi movies Planet of the Apes was another huge influence. Paul is 30 now, but he was younger than 10 during the Planet of the Apes craze. He remembers taking clay and silly putty and trying to make facsimiles of some of the faces he'd see in the movies.

"I had an art background," relates Paul. "Definitely hereditary. I was able to use that to get much further ahead than some of the other kids trying to do the same things. If you want to get philosophical here, I believe you're born with a certain ability - a raw ability - you can develop it or not do anything with it and maintain whatever that percentage was that you were born with genetically. I've seen people who didn't have a lot of natural ability, grow much further than those who were born with it. There are guys here (at Stan Winston Studios), who go home and sculpt after 10 hours - young guys, fresh out of college, interns - and they excel. I did that intermittently throughout my career, when I was more passionate. I'm a little jaded now. There were times when I would work here all day, and go home and sculpt for hours. That helps you to grow."



A Stan Winston Studio's creation for the film The Terminator



Paul, with the 1:4 scale Gallimimus (herd dinosaur), he created for the Jurassic Park film.

Paul went to the School of Visual Arts in Manhattan. "I got a film degree only because that was as close as I could get to special effects," explains Paul. "I mean, where do you go to school to learn special effects?" He couldn't afford any of the film schools in L.A., so he opted for one of the less expensive ones in New York City "It was a good hands-on, very technically inclined film school," continues Paul. "I received a Bachelor of Fine Arts in Film in 1986. I minored in stop motion animation. That's what I really wanted to do. I didn't know that you couldn't make a living doing stop motion though."

Asked about how he got hooked up with Stan Winston and what he did prior, Paul responds with, "It's funny, but when you work for the top guy, everybody thinks your career started there. While I was in college, I was doing commercial work. I worked at the



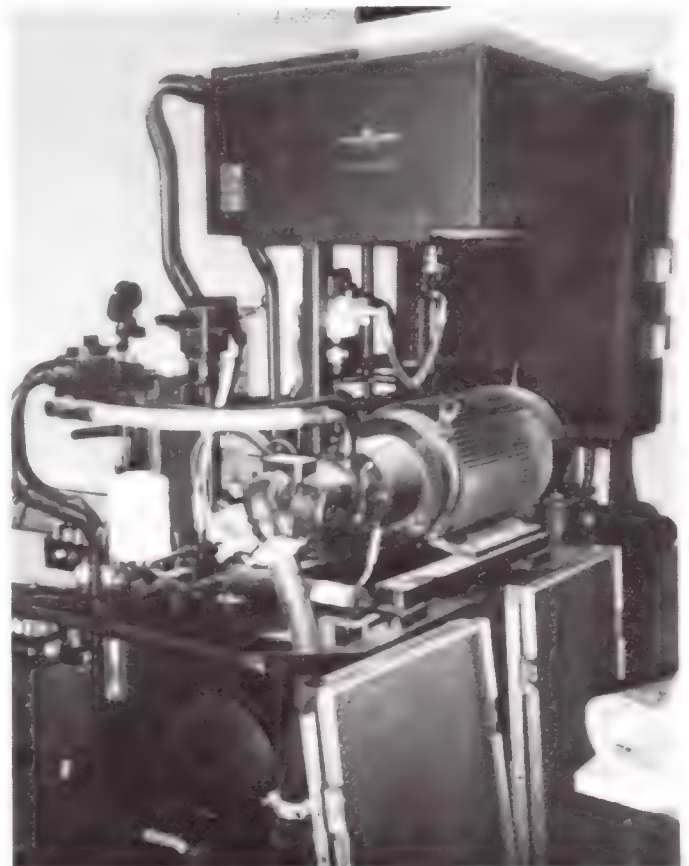
The hydraulic T-Rex head/neck created by Stan Winston Studios for the Jurassic Park film.

PHOTO BY: MURRAY CLOSE

so you take a shot, then replace a head, then take another shot, then replace the head with a different one between frames so you can get a real wide variety of expressions. It's not what Harryhausen did. He did stop motion traditionally, with larger figures, and it was all self-contained.

"On the east coast if you work seven months in the year doing special effects or creature effects, you've had a good year. I was chomping at the bit to get out to California because I always wanted to do major effects work on feature films. Stan was one of the places on my list that I wanted to get to. I use to come out every year trying to get work. I finally in '88, finished up the Back to the Future ride (for Universal). That was my last gig in New York in '89, and I came out here and worked at a couple of places, like KNB. They do a lot of Fangoria films. A lot of "Elm Street" films. Then through a contact who was doing work on Predator 2, I was able to come in on Terminator 2 and I've been here ever since. This is the place. This is Mount Olympus. The place to be. I started here with T-2, and then we did work on Batman Returns. We designed The Penguin's make-up effects for the movie and we also built all of the live action puppet penguins. All of these shows overlapped, and then we went right into Jurassic Park. I heard about Jurassic Park before we started Terminator. Jurassic Park took about about 18 months. No one has ever built a puppet as complicated and articulated as the T-Rex. It was the most sophisticated puppet ever made. The full body T-Rex was 37 feet in length, and we also built an 18 foot head and neck for the close-up shots in the movie. All of the puppets were built right here. The T-Rex, the Triceratops, all of the

Henson Shop on 67th in New York City for awhile. I worked at Broadcast Arts, and all over town while I was there. Also a lot of smaller production companies, APA, R. Greenberg and others. While at R. Greenberg, I did work on the Pillsbury Doughboy, not the animation, but I did some of the props. The style of animation for the Doughboy is mainly replacement animation although stop motion was also used. Replacement animation is when you replace an entire section of the puppet to effect a different look. You might have 14 different heads,



Part of the hydraulic equipment used to manipulate it-Jurassic Park's T-Rex!

Raptors, everything was built under this roof. ILM (Industrial Light and Magic) did all of the computer generated effects from our models. We sent them hard copies of our models and they created the imaging. We were all pretty annoyed about the fact that this wasn't brought up a lot in articles. We designed the look, the paint schemes - everything was designed under this roof and they did the computer graphics end of it, which is wonderful stuff but it just took the limelight. You would think



PHOTO BY: RON BATZDORFF

from reading most articles in **NEWSWEEK** and **TIME** that ILM did everything. Our stuff is two-thirds of the film. We sculpted mostly fifth scale models. I did the Gallimimus (the herd dinosaur), which is a quarter scale model. I also did some minor sculpting on the sick Triceratops but the key artist/sculptor on that was Joey Orosco. ILM needed different scales for certain reasons. We'd sculpt small versions because they're easier to work with and because it's cheaper. We'd mold those and send them over to them and then they would digitize the models for the movie. We also

painted them so they had a color reference. That was a lot of fun to work on.

"After *Jurassic Park*, we had a slight break. We thought we were going to do *The Flintstones*, but that went to an English company. They either underbid us, or something else happened. Even though there was a break, Stan likes to keep a core group on. He's really generous about that. Slowly, we developed a few projects. A few other things came up. We did a Michael Jackson video, which hasn't been released yet. The day we wrapped was the day of the allegations, so Paramount pulled the plug on the whole thing. It was going to be in the soundtrack for *The Addams Family Values*. He was going to have a 20 minute Thriller-esque video which was to be theatrically released before the film. There is some really over-the-top metamorphosis type stuff. He distorts himself. We did the physical end of it, and Pacific Data Images did the computer graphics end of it, and they were a great place to work with. I think it's back in production now, because Crash, our main designer has been reworking some conceptual drawings.

"The work on the video overlapped with "Interview with a Vampire" with Tom Cruise. We designed the make-up here. That overlapped with "Congo" which we started late last year, which is a Michael Crichton novel. After *Jurassic Park*, every one of his novels got a deal. There's one scene in the film where a giant hippo attacks the people in the boat during a safari. We're creating the hippo for the movie. It's about 15 feet long. We're also doing the Gray Apes in the movie. These will be suits that actors will wear, and in some cases, with fully articulated facial expressions done by remote control, and we've designed and created all aspects of those here."

When asked about his unique kit creation, Paul explains, "The Rhinoceros is something I came up with about six years ago. I had done a few sketches of this idea that I had in my head when I was on the east coast. It was simply a doodle at first, but it was neat. It was derivative in the sense that it took a number of things like the triceratops head, the torso of a man, the rhino body, and from all of that, something new was created. It had a lot of the characteristics of Harryhausen, what he would

use. It's kind of my homage to him. I went ahead and started sculpting it on the east coast, and I think I finished it after I came here. The whole process from sketch to sculpting took about a year."

When you think of model kits, often times we're tempted to think that someone started out making a model and that's it. But if you think of some of your favorite kits, whether they're vehicles or figure, most began in the movies.

HORIZON produced the Jurassic Park models using the Stan Winston models as guides. If the Predator movies had never been made, we probably wouldn't

have Predator models. The fascination is in seeing that behind almost every model kit, is a team of wizards who designed and created the very thing that you might have on a shelf somewhere in your studio or house. Paul Mejias is one of those wizards. He, along with many other talented folks, work to bring to "life" what begins in the imagination. As we continued our tour of Stan Winston Studios, we saw many model/props that had been specifically created for many movies. We saw an Arnold Schwarzenegger head used in the Terminator movie that was literally two and a half feet across. This was used for close ups to garner as much detail as possible. Here his face was partly clothed in flesh, while the rest was uncovered and you could see the endo-skeleton underneath. We saw one of the



Raptors feasting on the body of a Triceratops

victims in a Predator film that had been skinned by the Predator. Even up close, the gore is absolutely real. We saw some of the artwork that started as conceptual drawings which eventually became real working puppets in **Jurassic Park** or the make up effects for Tom Cruise in **Interview with a Vampire**.

As I left, thanking Paul for his time, I came away with a much better appreciation for models and props and the art that goes into producing them.



The Stan Winston Studios T-Rex

DINOSAURS ALIVE!

By Mike Fredericks



The quality and innovation of Aurora models have made them number one among kit builders and collectors. Aurora's Prehistoric Scenes line is no exception and is certainly the most popular of dinosaur models. Of course, Aurora Plastics Corp. closed their doors permanently and haven't produced a model kit for over 15 years, but many of their kits however, have been reissued or can still be found at flea markets and through collectible dealers.

In 1971, the Prehistoric Scenes series was introduced by Aurora. Fourteen models were released within the span of about a year. The prehistoric creatures were beautifully sculpted in action stances. They contained not only dinosaurs but prehistoric people and scenes to put them in. For the first time, models of a prehistoric woman and prehistoric mammals were available to modelers. The model line included titles such as a Jungle Swamp, a Tar Pit, and a prehistoric Cave. The human figures included kits of both a Neanderthal Man and a Cro-Magnon Man and Cro-Magnon Woman. The eight animal kits included a Cave Bear, Giant Bird (Phororhacos), Three

Horned Dinosaur (Triceratops), Spiked Dinosaur (Styracosaurus), Woolly Mammoth, Saber Tooth Tiger, Allosaurus and Flying Reptile (Pterandodon). Whether a meat-eating dinosaur or a peaceful herbivore, all of the animals had fierce, evil looks in the true Aurora style. The creatures were somewhat anthropomorphized by the Aurora sculptors to better show emotions.

All of the kits were designed to snap together thereby allowing parts to move and eliminating the need for glue. Several kits included a second set of different limbs to give the modeler an option in the kit's final appearance. Each of the three "cave people" had moveable arms and included various weapons, tools and game, making them model "action figures."

Most of the models came with interlocking bases and numerous small accessories, plants and animals. The idea was to connect all of the series together at their bases to form one large diorama. This was hardly accurate from a scientific standpoint as prehistoric man and mammals were separated from the dinosaurs by millions of years. Even some of the dinosaurs in Aurora's line never had the pleasure of meeting due to the time span. Aurora wasn't too concerned with science as their box art for the Allosaurus proved. This carnivorous dinosaur is portrayed fighting a Saber tooth cat. A second release of this model with a new base had the Saber tooth become extinct through the magic of air-brushing.

Aurora got in trouble with consumers for showing the Allosaurus as part of the box art of their prehistoric cave and Neanderthal man kits. Was young America outraged that Aurora was so scientifically incorrect? No, they just felt ripped off because the Allosaurus wasn't really included with the kit! Again, the magic of airbrushing simply evicted the Allosaurus from the cave dwelling.

In 1974, the successful line was expanded with the addition of the Armored Dinosaur

(Ankylosaurus), and 1975 saw the release of the Sailback Reptile (Dimetrodon), and the T-Rex kit. The enormous T-Rex was 18 inches in length with glow-in-the-dark eyes, nails and teeth. It sold for \$15, a lot of money for a model in 1975, but today it is worth over \$200 in the box. A two foot long Stegosaurus never made it past the drawing board as the series' popularity ran out of steam soon after.

The Prehistoric Scenes kits sold well for Aurora and were unsurpassed in originality and craftsmanship. More than half of the models have been reissued and can still be found in stores today.

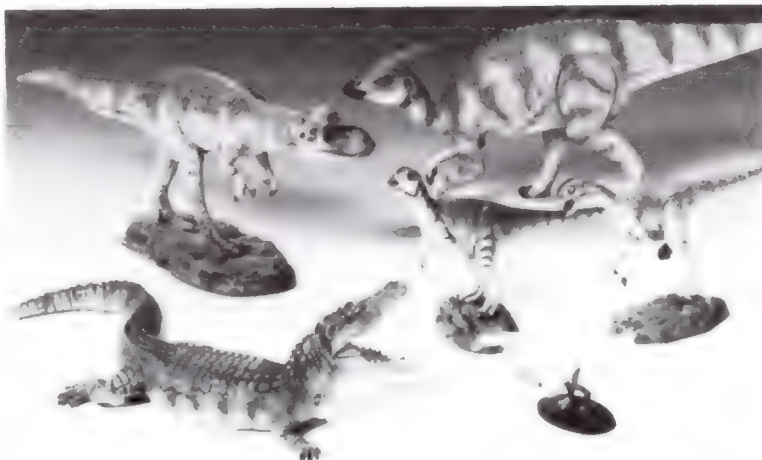
Tamiya's Dinosaurs & Mesozoic Creatures kits



Recently, another company has come to the front with prehistoric offerings of their own. Tamiya has given new life to age old creatures with their completely new series of 21 dinosaur and Mesozoic creatures kits. Included in the model-maker's latest additions to its popular **Dinosaur Diorama Series** is everything from nature's largest land dweller, Brachiosaurus, to the tiny herbivore, Hypsilophodon. The dinos are divided among four new kits, each of which replicates the creatures' natural habitat and includes diorama bases that fit together like the pieces of a puzzle to form one large and highly detailed multi-species display. The "bump-headed" **Brachiosaurus** in kit #60106 replicates a gentle giant that stood four stories tall and weighed as much as a herd of elephants. Even at 1:35th scale, this creature is enormous. To catch the full impact of the Brachiosaurus' size, Tamiya took extra care in reproducing life-like skin folds and wrinkles. Other characteristic features include the giant's comparatively tiny teeth and its pachyderm-like feet and toes. The kit includes a choice of walking or standing left foreleg positions, and the model can be built with mouth opened or closed. The big

guy is accompanied by a baby of the species plus an Archaeopteryx, a bird-like reptile with outstretched wings.

Adding variety of size and subject matter to the Series is Tamiya's six-piece set of **Mesozoic Creatures** which come with three diorama stands in kit #60107. This collection of juvenile and small adult dinosaurs includes an adolescent-sized Tyrannosaurus Rex, an infant Parasaurolophus, a small meat-eating Oviraptor, the tiny Hypsilophodon, an adult crocodile of prehistoric proportions and a feathered Archaeopteryx. Other kits include Triceratops Diorama #60104, Tyrannosaurus Rex Diorama #60102, Chasmosaurus Diorama #60101, Parasaurolophus Diorama #60103 and the "six pack" of Velociraptors.



IN THE ARENA

with Steven Goodrich



Slithering its way into the arena this time is The Hydra! While this kit has been around for quite some time, it is still available from Monsters in Motion for \$200.00 (plus \$10.95 S/H), and worth every last cent! It's the most glorious Harryhausen related item to date and is a must have for any fan of Harryhausen movies!

The origin of this piece is cloaked in mystery. Some say it's a Japanese import, others claim it's domestic, still others insist it is an immaculate act of God Himself who set this model on the planet! Whichever you want to believe is really up to you.

This model is 10" tall to the top of its tallest head, but is massive in that it's serpentine body coils back and then around the front, double tails snapping like whips. It captures the look and animated feel of the original counterpart in *Jason and the Argonauts* to perfection!

Cast in ten pieces, there were less than average seams, air bubbles and surface flaws to address...but they were indeed there. Also, the

back of the head/neck pieces MUST be assembled in their proper sockets. They are number 1 - 7, but you must look very closely for the numbers on the sides for keys or

you're lost. There are a number of people out there who've put this kit down and if they keep whining - those puerile banalities - you may actually start to believe them! Despite the bombastic, cavalier attitude of some charmingly naive resin builders out there, trust me, I am a gladiator for you! The sculpting in this piece is a paragon of perfection. The time required to finish this kit is well worth it and to a moderately experienced resin ranger, should be no problem to complete. The sculpting and attitude of this beast rate an A+ (only because there's nothing higher to grade it). I can't rate the box as it comes poly bagged. Ease of assembly...hmmm! If you're into resin, an easy B+. If you've never done resin, maybe C- would tell it. A full working understanding is needed here though, to really make a call on resin difficulty so it's unfair to assume either grade. All I know is that I would give this kit the resin Oscar (if there were such a thing), as the best show of 1994! This beast and your humble gladiator both came out of the arena best of pals. **Monsters in Motion, 6312 E. Santa Ana Canyon Rd, #351, Anaheim, CA 92807, Tel: 714-281-3007 Fax: 714-281-3807**



The Gradebook	
Ease of Assembly	B+/C-
Sculpting/Pose	A+
Box Art	N/A

Coming at You!

For the products listed on the following five pages, we encourage you to contact the companies directly or order the products through your local hobby store where applicable. **Dealers/Manufacturers Please Note:** All information/pictures/samples for this section must be submitted by February 1 for placement in the March/April issue (as room permits). Anything received after this date will be placed in the May/June issue.

SCREAMIN'

From Screamin' Products comes three new kits for your building pleasure. **Ming the Merciless** of Flash Gordon fame which is patterned after Charles Middleton, who played

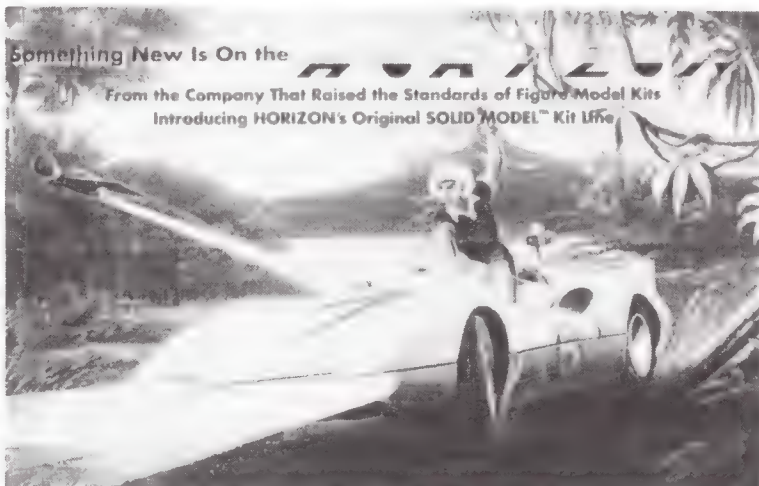
Ming in the film serials. This kit has a total of 4 pieces, and when assembled, will stand over 17" tall. It's done in 1:4 scale with a retail price of \$64.95. The second kit they're offering is from the Star Wars film trilogy. **C-3PO** (not pictured), is officially licensed through Lucasfilm, Ltd., and is done in 1:6 scale with a total of 13 vinyl pieces and 17 resin cast pieces. This kit is produced in Japan by Kaiyodo, exclusively for Screamin' Products. Retail price for this kit is \$44.95. The third kit announcement is based on the new Frankenstein movie starring Robert DeNiro as the Creature. It is a replica of the movie monster and when assembled, will stand 18 inches tall at 1:4 scale. As you can see, Screamin' has chosen to portray the **Frankenstein Creature** nude, showing all of the grotesque anatomy of the monster. The retail price of this kit is \$64.95. All of these kits are available now. Look for them at your local hobby shop, or contact: **Screamin' Products, Inc., PO box 6577, Albany, NY 12206 Tel: 518-432-4582 Fax: 518-432-4581** for more information.





From the folks who have brought us many of the figure kits we've built and enjoyed, comes their first Solid Model™ vehicular kit - *Speed Racer MACH 5*. This kit was sculpted by Mr. Sen Maruyama who has been a sculptor of mechanical subjects for more than 30 years, most recently completing work on a project for the Toyota Motor Company. Horizon asked Mr. Maruyama to sculpt the MACH 5 as if it were going to be used as the prototype for an actual automobile. To accomplish this, slight alterations needed to be made to the design of the car, so that the front wheels would actually turn, for instance. Also, there were design problems with the aerodynamics

and the windshield. However, in spite of this, the car's appearance remains true to its original classic look. The car is done in 1:24 scale, includes 54 parts, and has a retail price of \$45.00. A figure to go with the car and other accessories are to follow. For more information, contact your local hobby store, or write to: **HORIZON, 912 E. 3rd Street, Suite 101, Los Angeles, CA 90013.** Be on the lookout for HORIZON'S new trilogy of Stargate kits which will be reviewed by our very own resident Gladiator, Steven Goodrich, next in **The Modeler's Resource**.



Warriors Scale Models, Inc. is a new company formed by John Rosengrant and friends. They've come on line with a number of quality resin military figures, and they soon plan to be adding a number of monsters to the foray. Pictured here is a German Soldier holding rations circa 1939 - 1942. The soldier is done in 1:35 scale and comes without a base.

Other kits include two other German soldiers circa December 1944 in 1:35 scale and two 1:16 scale kits: a British Desert Rat Tanker and a Viking Chieftain bust. This is obviously a company that is going to go places. You'll be able to read more about them in an upcoming issue of **The Modeler's Resource**. For more information on the kits pictured below, you can reach them at: **Warriors Scale Models, Inc., PO Box 80727, Rancho Santa Margarita, CA 92688-0727.** (Please enclose a SASE)





The Batmobile has a new look! In case you haven't seen Revell's new catalog, here is a glimpse of the latest incarnation of Batman's famed transportation. This kit promises to be reproduced accurately in 1:25 scale based on the vehicle that will turn up in the upcoming theatrical release of *Batman Forever™* starring Val Kilmer as Batman.

You can expect to see this movie this summer, and as we stated in our last issue, a Batboat, Batwing and an all new 1:6 scale vinyl figure of the Dark Knight himself will be available. For all of us

Revell

folks who can't ever get enough of Batman, more is better! Stay tuned! Look for our Batman issue later this year which will include a Batmobile retrospective!



New from **Lindberg** comes this 1:20 scale **Jurassic Park Explorer kit #72516**. Just the thing to bring that dinosaur diorama to life! This kit comes molded in what they refer to as HOT yellow, and includes the special guidance system/brush guard with road lights, running boards, off-road roof mounted light bar, rear light guards and the authentic Jurassic Park Explorer decals. The extra large 1:20 scale makes this vehicle over 9 inches in length when complete. This kit is available now wherever quality kits are



sold. If you don't see it around, order it through your local hobby store today.

Also from Lindberg comes this assortment of kits that you've probably only seen at model shows or read about in someone's kit retrospective! Here they are fresh from their molds - The Lindy Loonys! Only the names of these kits have been changed. This is Lindberg's first **"Special Release Program."**

The packaging promises to be vintage 60's style, with fully illustrated instructions. The tooling has been re-worked for a kit that builds like the original. Models will retail for right around \$4.50 - \$5.00 each. Lindberg needs lots of presale orders in order to begin producing these sought after kits, so go to your hobby shop and ask them to order them. If all goes well, these models should be on your local hobby store shelves by March or sooner.

Let's help Lindberg make their first Special Release a success so they'll be able to offer more special subjects to us later on.



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KIRIN



New from KIRIN is this 1:16 scale (120mm) *King Arthur of Britain* figure #21528, c. 516 A.D. Historical evidence suggests that a British chieftain named Arthur did actually fight in a series of battles during this time. Made from resin and retailing for \$32.98, this beautifully done, well posed figure was designed by Brian Stewart. Order yours through your local hobby store today.

CineModels, Inc. presents...

its long awaited third release: *Aurora's The Phantom of the Opera*. This kit is done in black plastic, packaged in a reproduction of the original Aurora box and includes a reproduction of the original Aurora instruction sheet. Like the *Dracula* and *The Forgotten Prisoner* kits, this kit is manufactured by Monogram for CineModels from the original Aurora mold. CineModels' previous release of *The Forgotten Prisoner* has sold out. With half as many *Phantom* kits packaged, *The Phantom of the Opera* is sure to sell out quickly. Mail order price is \$26.95 per kit including shipping charges (Continental US). Contact: **CineModels, Inc., 919 Saint Paul Street, Baltimore, MD 21202 Tel: 410-752-0718**. There are still a few *Dracula's* left which are packaged in the Monogram 1983 color box for \$19.95 each.



Here's something interesting from a company known as **MORPHOGENESIS**. This is the creature from "*Humanoids of the Deep*." Remember that 'B' movie? The bi-line was "They didn't come to kill...they came to mate!" Looks like this one has an eye for blondes. In the beginning of the movie,



these two young people are making out in a tent on the beach, when all of a sudden this Humanoid creature rips through the tent, and the next thing you know, we see the woman running down the beach, leaving everything behind (including her clothing), trying to get away. The kit as shown with nude victim retails for \$90.00 plus \$5.00 shipping. If you'd prefer the monster only, the cost is \$75.00 plus \$5.00 shipping. Kit comes without a base. You can purchase yours from **Morphogenesis, PO Box 528, Lenox Hill Station, New York, NY 10021**. **NOTE:** Check or money order payable to: **James Chai**. Other great kits are on the way so stay tuned.

From Kronen Osteo comes this Clouded Leopard skull. This highly endangered cat boasts the longest proportional canine teeth of any great cat. This skull is 6" long, 4" wide and 3" high and retails for \$110.00, plus \$3.50 shipping. Checks or money orders should be made payable to: **The Kronen Company, PO Box 324, Canoga Park, CA 91305.** California residents add 8.25% tax. If you have any questions, please call 818/703-7323 or FAX 818/346-0993. Credit Cards accepted.



From a company called **ANTS** comes this *Allosaurus Fragilis* museum quality model. It includes over 150 handcast resin pieces which assemble in a similar fashion to full-size museum casts. The completed model is over 26 inches long (1:12 scale), and is complemented by a comprehensive review of the scientific literature. *Allosaurus fragilis* is available as a kit (\$175 plus \$8 shipping), or completed model (\$380 plus \$45 shipping). A number of other fine models are available. Mastercard/VISA are accepted. Contact them at: **ANTS, PO Box 9208, Albuquerque, NM 87119, 1-800-642-9267 for Credit Card orders only.**



Mentol Image'z is a new company on the block formed by Brad Krisko, who has been busily involved in the special effects industry for over five years. Brad is beginning his venture with with a number of kits including: ***Vampyre Bat, Giant Cyclops, Dragon Skull, Vampire Skull, and Cthulhu Screamer.*** Here are pictures of two kits that they produce. Below is their *Vampyre Bat Kit* (#MI 1001), which retails for \$89.95. On the right is their *Giant Cyclops Kit* (#MI 1002), which has a retail price of \$99.95. You can write them for for more information (please enclose a SASE). Contact them at: **Mentol Image'z, 8308 Foothill Blvd., Sunland, CA 91040 Tel: 818/951-9511**



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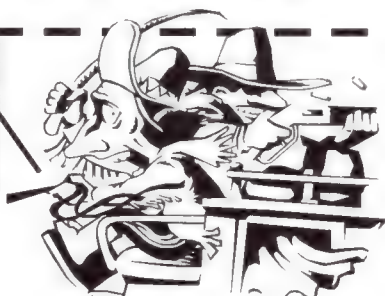
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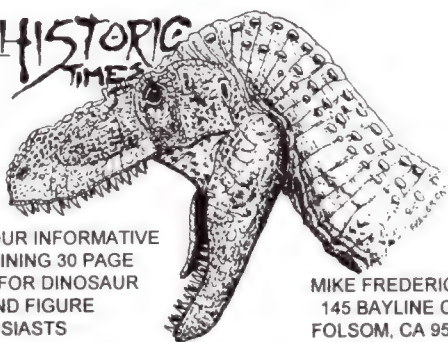
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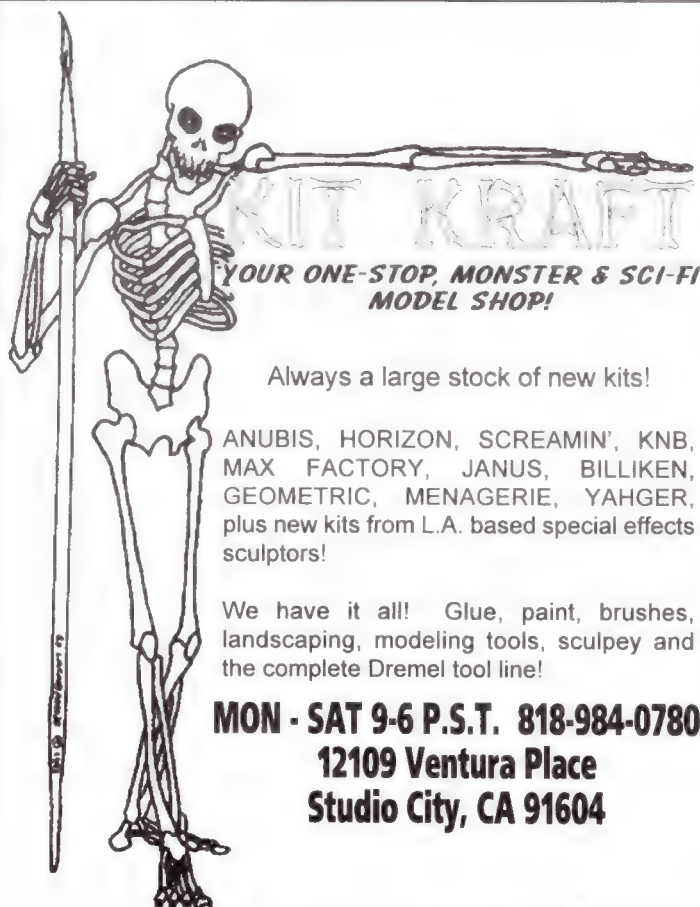


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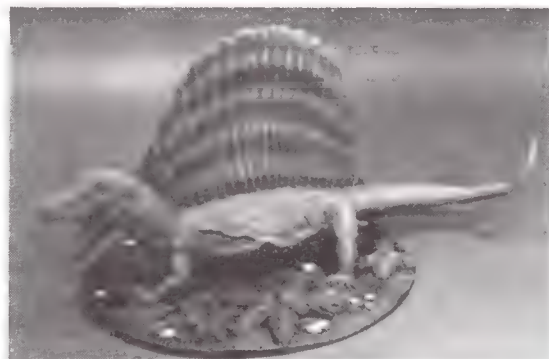
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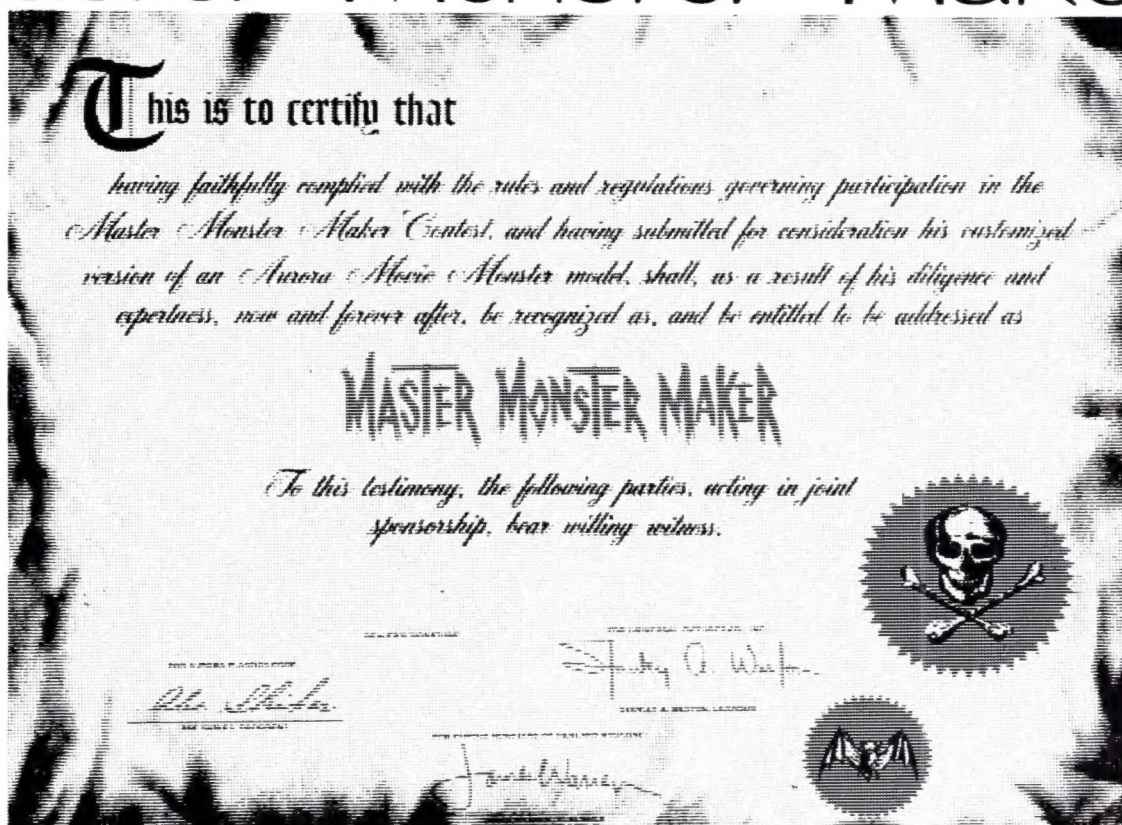
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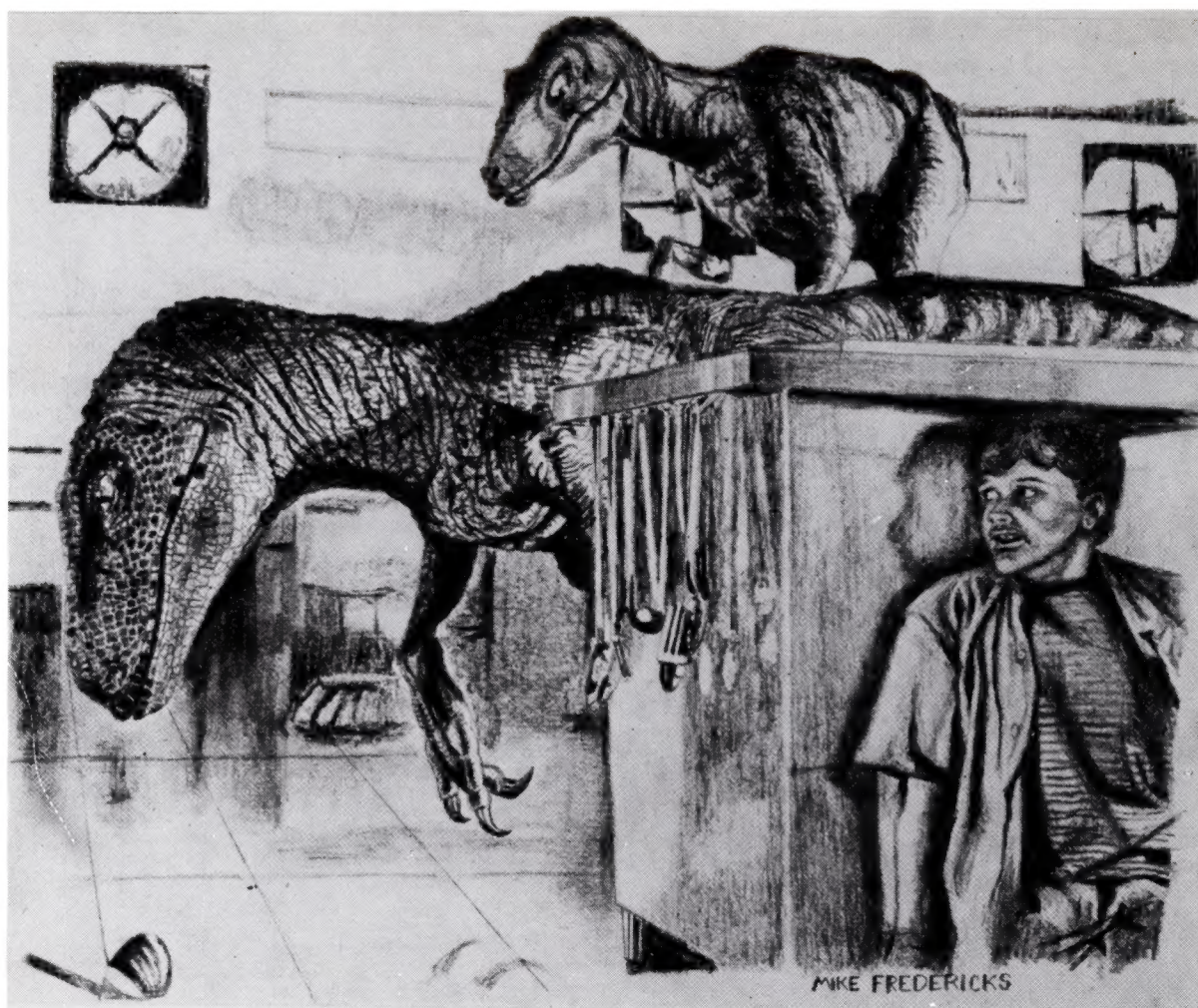
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Coming up next in The Modeler's Resource...

Our Showcar Issue



**Featuring an interview
with Ed Newton**

...plus much more!

Pictured at Left:
Ed Newton's initial conceptual
design for the "Big Daddy"
Roth feature showcar which
eventually became known as
The Megahauler.